



Louise Kolm-Fleck

Also Known As:

Louise/Luise Veltée, Louise/Luise Kolm, Louise/Luise Fleck

Lived:

August 1, 1873 - March 15, 1950

Worked as:

co-director, co-producer, co-screenwriter, director, film company founding partner, producer, screenwriter

Worked In:

Austria, China, Germany

by Claudia Walkensteiner-Preschl

Louise Veltée, later called Louise Kolm and then Louise Fleck due to her two marriages, is the first known female film producer, screenplay author, and director in the Austro-Hungarian Monarchy. Although several documents on this female film pioneer have been preserved, it is still almost impossible to draw an exact picture of her contributions, especially as her archival papers and estate, located at the Austrian Film Archive, are not publicly accessible and detailed research has so far not been possible. While many of her films from 1919 onward are extant, only a few films from the early 1910s have been preserved, allowing for only a narrow appreciation of the beginning of her career as a screenplay author, producer, and director. As Kolm-Fleck frequently worked with her husbands on film productions, her work can be understood in the context of collaboration, as she was a team member and a partner, as well as an influential comrade-in-arms in the efforts to construct a national film industry at the time of the Austro-Hungarian Monarchy.

Louise, the daughter of a pyrotechnist, was born on August 1, 1873 in Vienna, which was at that time the center of a multinational state. Her father founded the Stadtpanoptikum, or City Panopticon, on one of the finest shopping streets of present day Vienna, the Kohlmarkt, where he presented his first so-called “living pictures,” along with numerous curiosities and attractions as early as the autumn of 1896 (Fritz 1981, 21). Starting in 1906, Louise filmed—with her husband Anton Kolm, who owned a photographic studio, and his cameraman Jakob Fleck—her first documentaries of street scenes, military parades, and horse races, as well as the hustle and bustle of the Prater, which was a popular amusement park in Vienna.

In 1910, the team, made up of Louise, Anton, and Jakob, founded the Erste österreichische Kinofilms-Industrie AG, or the First Austrian Cinema Film Industry Corporation, with financial support from Louise's father. One year later, the company was renamed the Österreichische-ungarische Kinoindustrie, or the Austro-Hungarian Cinema Industry. Due to financial difficulties and differences of opinion between the management, the three-person team soon disbanded the production company (Thaller 2010). In October 1911, they set up a company called Wiener Kunstfilm, or Viennese Art Film, with the goal of producing highbrow entertainment films following the then popular *film d'art* movement. Along with Saturn, a small company that had been producing erotic films since 1906 for the so-called "Gentlemen's Evening Film" genre [*Herrenabendfilme*] and another company in Budapest, Viennese Art Film was the first larger domestic film production company in Austro-Hungary. It was very productive, as Paolo Caneppele emphasizes: "The output of this company was prodigious, especially given the constraints under which it is operated; by December 1912, the company had released more than ten films, including dramas, comedies, and documentaries" (2005, 52).

As novices, Anton, Jakob, and Louise did not have an easy position in the industry. By 1910, Austro-Hungary was supplied very successfully by French, Italian, German, and American film companies and the public was used to watching foreign productions. To compete as young entrepreneurs, the pioneers set their stakes from the beginning in a certain kind of local color, or to put it another way, in a patriotic strategy for success. Their intentions were depicted clearly in the first announcements about the company made by *Mitteilungen der Österreichisch-Ungarischen Kinoindustrie* on March 27, 1911:

French and Italian scenes, events from the history of all states and countries have been presented but there is nothing to be seen from the scenic beauty of our monarchy, none of the ethnographic peculiarities from our national tribes ruled by the Hapsburg scepter, none of the great events from our fatherland's history, which simultaneously forms the history of the Christian Occident (2).

To fill this gap, the announcement continued, the team made it their task "to make that subject, which was closer to the hearts of our citizens, as one of their cinematic depictions." A clearly nationalistic appeal followed: "Austrians! Support the local industry! Free yourselves of foreign influences! In fulfilling your patriotic duties you will receive innumerable millions for the wealth of the nation and for your fatherland!" The company's patriotic endeavors were recognized by the press. For example, in 1910, when the Kolm-Fleck team—along with the French company Pathé Frères—received permission to film the funeral of the Viennese mayor Dr. Karl Lueger, which was at the time a great event in Viennese society, *Österreichischer Komet* wrote with pride on March 24, 1910 about "the Viennese film that would make its way around the world" (n.p.).

In spite of all these efforts to assert national films against the stiff international competition, the press commentaries on the team's films were varied. On one hand, they expressively supported the efforts of an Austrian film production company. However, on the other hand, they found fault with the company's first cinematic adaptations of great literary texts. Especially for larger film

productions, the team fell back on popular local writers such as Ludwig Anzengruber and Franz Grillparzer, and engaged actors and directors from the Viennese theaters, keeping in accordance with the *film d'art* movement.

Of those productions from the 1910s, only two films have been preserved and restored: *Der Müller und sein Kind/The Miller and His Child* (1911), based on Ernst Raupach's drama, and *Die Ahnfrau/The Ancestress* (1919), adapted from Grillparzer's play "Die Ahnfrau." *The Miller and His Child* is regarded as the oldest preserved Austrian feature film and, for this reason alone, is interesting as a historical document. From today's perspective, the staging is clumsy (especially when comparing it internationally). The art direction [*Ausstattung*] and *mise en scène* are sparse, the acting is noticeably theatrical, and there is little understanding of the film technology. *The Ancestress* is more ambitious in its rhythm and spatial perception, but the film's narrative flow adheres exactly to its complex literary model, allowing little leeway for a concise cinematic interpretation.

When going through the Kolm-Fleck filmography, one notices that the pioneers repeatedly formed new collaborative teams with individuals from film and theater, working across a wide range of genres. In this way, they tried their hand at the social drama [*Soziales Drama*], along with the sensational drama [*Sensationsdrama*], the detective story genre [*Kriminalgenre*], and the comic drama [*Komisches Genre*]. From the beginning, the team clearly addressed women when selecting their material. Film titles and the available plot descriptions are evidence of this. For instance, *Mutter/Mother* (1911), *Die Glückspuppe/The Lucky Doll* (1911), written by Louise and her partners, *Das Goldene Wiener Herz/The Golden Viennese Heart* (1911), *Der Weibliche Detektiv/The Female Detective* (1912), and *Unrecht Gut Gedeihet Nicht/Goods Ill Gotten Never Prosper* (1913), directed and scripted by Louise and Jakob, all emphasize contemporary women's issues.

Very early on the team took up the topic of cross-dressing with the so-called topsy-turvy world comedy. For example, the presumably non-extant *Martha mit dem Hosenrock/Martha in Cutlottes* (1911), scripted by Louise, "pokes fun at the follies and foibles of women's fashion, taking on the subject of the new woman's pant-dress, which emerged from the immobile hobble skirt of the time" (von Dassanowsky 2004, n.p.). The outcome of the story was not kept in descriptions of the plot. Whether the world functioned "correctly," and the woman no longer wore trousers, at the end or whether—as in many short comedy films of the time—the ending was left open, we do not know. In comparison to the later cross-dressing comedies [*Hosenrollenfilme*], which often exhibited the motive of jealousy as the reason for a woman to put on trousers, it is interesting to note that the reason for wearing trousers in the Kolm-Fleck films is the fashion-conscious lead character. This is similar to the film *Der Sieg des Hosenrocks/The Victory of the Culottes* (1911), which appeared the very same year in Germany and is about women being up to date with the fashion of the times. Additionally, the Austrian production contains scenes later used frequently in other cross-dressing comedies, such as a woman's irritation using the toilet while wearing pants.

Louise worked alone from time to time on writing screenplays and directing. As the author of screenplays, she focused on issues such as the fate of women and relations between the sexes, especially in her social dramas. She gained recognition in the press as the sole director of *Der Unbekannte/The Unknown* (1912), Viennese Art Film's first large feature film. For example, *Kinematographische Rundschau* announced on February 18, 1912: "It appears as our duty to also mention Mrs. Kolm, the spouse of the untiring Commercial Director Kolm, in her contribution to the film's success, who, concerning her directing work, made quite an achievement" (8f). Unfortunately *Der Unbekannte* is now lost and, due to the lack of archival materials, it is difficult to reconstruct how Louise staged this and other productions, as well as more generally which accents she set in the direction of the acting in her scripts and how much she was interested in specific filmic procedures.

Eventually, Anton took over the production company's commercial direction (and founded Vita Film in 1919, which was connected to the establishing of the famous Rosenhügel Studios). He died in 1922 (von Dassanowsky 1999, 199). In the mid-1920s, Louise and Jakob, who married in 1924, moved to Berlin and co-directed numerous films there for Hegawald Film and Ufa, among other companies. These films included *Liebelei* (1926), *Der Orlow* (1927), and *Die Warschauer Zitadelle* (1930). In 1938, they were interned in Dachau and Buchenwald because Jakob was Jewish. In 1939, with the help of friends, they managed to flee to Shanghai, where they collaborated on and directed Chinese film productions. According to Guogiang Teng, one such film was *Sons and Daughters of the World* (1941) (1994, 50-58). Due to World War II, which broke out in the Pacific in December 1941, they were put up—like many other foreigners—in so-called "Godowns," or warehouses, where they were again subjected to abject conditions (Teng 50-58). Both, however, returned to Vienna in 1947, where Louise died in 1950 and Jakob in 1953.

Although the films produced by Louise and her collaborators are primitive when compared internationally, the three filmmakers' contributions to the cinema in Vienna and Austro-Hungary cannot be underestimated. As pioneers, they paved the way for a local film production at a time of heavy competition and so were then able to work internationally—first in Germany in the 1920s and then as displaced persons in China. Louise was an important early director, screenwriter, and producer, yet the exact dimensions of her career require further research. As a member of a collaborative team, her filmography highlights some of the complexities in understanding women's authorship in early cinema.

See also: [Ida Jenbach](#)

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Bibliography

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Teng, Guogiang. "Fluchtpunkt Shanghai. Louise und Jakob Fleck in China 1939-1946." *Filmexil* (April 1994): 50-58.

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von Dassanowsky, Robert. "Louise Kolm-Fleck." *Senses of Cinema* 33 (October 2004): n.p. http://sensesofcinema.com/2004/great-directors/kolm_fleck/

-----, "Male Sites/Female Visions: Four Female Austrian Film Pioneers." *Modern Austrian Literature* vol. 32, no. 1 (1999): 126-138.

Filmography

A. Archival Filmography: Extant Film Titles:

1. Louise Kolm-Fleck as Director/Co-Director and Co-Producer

Der Pfarrer von Kirchfeld. Dir.: Jakob Fleck, Louise Kolm, at.: Ludwig Anzengruber (Wiener Kunstfilm-Industrie-GmbH Austria 1914) cas.: Louis Seemann, Eugen Neufeld, Lilli Karoly, Polly Janisch, Hans Rhoden, Max Neufeld, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Im Banne der Pflicht/Mit Hand und Herz. Dir.: Jakob Fleck, Louise Kolm, at.: Ludwig Anzengruber (Wiener Kunstfilm-Industrie-GmbH Austria 1917) cas.: Wilhelm Klitsch, Marie

Marchal, Josef Reithofer, Karl Baumgartner, Viktor Franz, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der Doppelselbstmord. Dir.: Louise Kolm, Jakob Fleck, sc.: Karl Anzengruber (Wiener Kunstfilm-Industrie-GmbH AUT 1918) cas.: Karl Baumgartner, Liane Haid, Karl Ehmann, Eduard Sekler, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der König amüsiert sich Rigoletto/Der König unterhält sich. Dir.: Louise Kolm, Jakob Fleck, at.: Victor Hugo (Wiener Kunstfilm-Industrie-GmbH Austria 1918) cas.: Hermann Benke, Liane Haid, Wilhelm Klitsch, Karl Ehmann, Eduard Sekler, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Die Jüdin. Dir.: Jakob Fleck, Louise Kolm, adp.: Eugène Scribe (Wiener Kunstfilm-Industrie-GmbH Austria 1918) cas.: Eugenie Bernay, Max Neufeld, Josef Recht, Karl Ehmann, Marie Marchal, Roland Benda, si, b&w, 35mm, 16mm. Archive: [Filmarchiv Austria \[ATF\]](#), [Deutsche Kinemathek \[DEK\]](#).

Bitte um die Hand Ihrer Tochter. Dir.: Louise Kolm [unconfirmed] (Wiener Kunstfilm-Industrie-GmbH Austria 1919), si, b&w. Archive: [Filmarchiv Austria \[ATF\]](#).

Die Zauberin am Stein. Dir.: Louise Kolm, Jakob Fleck, sc.: Franz Niessel (Wiener Kunstfilm-Industrie-GmbH Austria 1919) cas.: Max Neufeld, Josef Recht, Karl Ehmann, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Freut euch des Lebens. Dir.: Louise Kolm, Jakob Fleck, Max Neufeld, sc.: Fitz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH Austria 1919) cas.: Liane Haid, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Lumpacivagabundus/Lumpaci Vagabundus. Dir.: Louise Kolm, Jakob Fleck (Wiener Kunstfilm-Industrie-GmbH Austria 1919) cas.: Josef König, Oskar Sachs, Fritz Schönhoff, Karl Ehmann, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Seine schwerste Rolle/Seine schwerste Tat. Dir.: Jakob Fleck, Louise Kolm (Wiener Kunstfilm-Industrie-GmbH Austria 1919) cas.: Wilhelm Klitsch, Isa Marsen, Karl Ehmann, Herman Romberg, Hans Rhoden, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Anita/Trance. Dir.: Jakob Fleck, Louise Kolm, sc.: Fritz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Lola Urban-Kneidinger, Wilhelm Klitsch, Julius Strobl, Nora Herbert, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der Herr des Lebens. Dir.: Louise Kolm, Jakob Fleck, sc.: Raoul Roland Benda (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Karl Ehmann, Liane Haid, Wilhelm Klitsch, Max Neufeld, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der tanzende Tod. Dir.: Louise Kolm, Jakob Fleck, sc.: Max Neufeld (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Karl Ehmann, Liane Haid, Max Neufeld, Alice Hetsey, Hans

Rhoden, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Die Stimme des Gewissens/Der Schrei. Dir.: Rudolf Stiaßny, Louise Kolm, sc.: Raoul Roland Benda (Wiener Kunstfilm-Industrie-GmbH, Vita-Film Industrie Austria 1920) cas.: Liane Haid, Max Neufeld, Wilhelm Klitsch, Karl Ehmann, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Durch Wahrheit zum Narren. Dir.: Louise Kolm, Jakob Fleck, sc.: Raoul Roland Benda (Wiener Kunstfilm GmbH Austria 1920) cas.: Liane Haid, Alice Hetsey, Wilhelm Klitsch, Karl Ehmann, Max Neufeld, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Eine Million Dollar. Dir.: Louise Kolm, Jakob Fleck, sc.: Fritz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Fedi Farad, Alfred Gerasch, Theo Werner, Karl Ehmann, Hermann Benke, Karl Hans Strobl, Mario Bergugliano, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Großstadtgift. Dir.: Louise Kolm, Jakob Fleck, sc.: Fritz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Karl Ehmann, Hans Rhoden, Dora Kaiser, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Herzblut. Dir.: Jakob Fleck, Max Neufeld, Louise Kolm, sc.: Fritz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Max Neufeld, Mary Sunlight, Dora Kaiser, Hans Rhoden, Karl Ehmann, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Lasset die Kleinen zu mir kommen. Dir.: Max Neufeld, Louise Kolm [unconfirmed], sc.: Fritz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Max Neufeld, Josefine Josephi, Liane Haid, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Olga Frohgemut. Dir.: Louise Kolm, Jakob Fleck, sc.: Fritz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Karl Forest, Dora Kaiser, Ferdinand Onno, Julius Strobel, Herr Newal, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Verschneit. Dir.: Louise Kolm, Jakob Fleck, sc.: Karl Ehmann (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Liane Haid, Max Neufeld, Karl Ehmann, Josef Recht, Marietta Weber, Josephine Josephi, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Revanche/Die schwarze Lu, Die schwarze Lou. Dir.: Louise Kolm, Jakob Fleck (Wiener Kunstfilm-Industrie-GmbH Austria 1922) cas.: Curt Ehrle, Tibi Lubinsky, Karl Hans Strobl, Wilhelm Sichra, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Frühlingserwachen. Dir.: Louise Fleck, Jakob Fleck, sc.: Adolf Lantz, Jakob Fleck, cam.: Mutz Greenbaum (Wiener Kunstfilm-Industrie-GmbH Austria 1924) cas.: Hertha Müller, J. Epp, K. Eichinger, Charles Willy Kaiser, Leopold Ledebur, Erich Kaiser-Tietz, Magnus Stifter si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

2. Louise Kolm-Fleck as Director/Co-Director, Screenwriter/Co-Screenwriter, and Co-Producer

Mit Herz und Hand fürs Vaterland. Dir.: Jakob Fleck, Louise Kolm, sc.: Louise Kolm, Jakob Fleck (Wiener Kunstfilm-Industrie-GmbH Austria 1915) cas.: Hubert Marischka, Liane Haid, Karl Baumgartner, Margarete Thumann, Hermann Benke, Polly Janisch, Max Neufeld, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#), [Svenska Filminstitutet \[SES\]](#).

Freier Dienst. Dir.: Jakob Fleck, Louise Kolm, sc.: Jakob Fleck, Louise Kolm (Wiener Kunstfilm-Industrie-GmbH Austria 1918) cas.: Max Neufeld, Thewodor Weiß, Claire Wolff, Josef Viktora, Anton Edthofer, Karl Ehmann, Grit Haid, Annie Müller, Hans Rhoden, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Die Ahnfrau. Dir.: Jakob Fleck, Louise Kolm, sc.: Louise Kolm, Jakob Fleck, at.: Franz Grillparzer (Wiener Kunstfilm-Industrie-GmbH Austria 1919) cas.: Karl Ehmann, Liane Haid, Max Neufeld, Josef Recht, Eduard Sekler, Eugen Neufeld, si, b&w. Archive: [Filmarchiv Austria \[ATF\]](#).

Seemannsbraut. Dir./sc.: Louise Kolm, Jakob Fleck (Wiener Kunstfilm-Industrie-GmbH Austria 1919) cas.: Isa Marsen, Max Neufeld, Karl Ehmann, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Eva, die Sünde. Dir.: Louise Kolm, Jakob Fleck, sc.: Louise Kolm, Jakob Fleck, Fritz Löhner-Beda (Wiener Kunstfilm-Industrie-GmbH/Vita-Film Industrie Austria 1920) cas.: Karl Ehmann, Liane Haid, Max Neufeld, Mario Bergugliano, Josef Recht, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

3. Louise Kolm-Fleck as Screenwriter/Co-Screenwriter and Co-Producer

Der Müller und sein Kind. Dir.: Walter Friedemann, sc.: Louise Kolm, at.: Ernst Raupach, cam.: Joseph Delmont (Österreichisch-Ungarische Kinoindustrie GmbH Austria 1911) cas.: Ernst Lunzer, Theodor Weiß, Max Bing, Karl Ludwig, Else Heller, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

4. Louise Kolm-Fleck as Producer/Co-Producer

Der Fleck auf der Ehr'. Dir. Hans Rhoden, prod.: Louise Kolm [unconfirmed] (Wiener Kunstfilm-Industrie-GmbH Austria 1919) si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der gefesselte Prometheus. Dir./sc.: Louis Neher, prod.: Louise Kolm, Jakob Fleck, Anton Kolm (Wiener Kunstfilm- Industrie-GmbH Austria 1919) si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der Hofmeister in tausend Ängsten. Prod.: Louise Kolm (Wiener Kunstfilm- Industrie-GmbH Austria 1919) si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der ledige Hof. Dir./sc.: Max Neufeld, prod.: Louise Kolm, Jakob Fleck, Anton Kolm (Wiener Kunstfilm- Industrie-GmbH Austria 1919) cas.: Marie Marchal, Max Neufeld, Hans Rhoden, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Die Waldspinne. Dir.: Hans Rhoden, prod.: Louise Kolm [unconfirmed] (Wiener Kunstfilm-Industrie-GmbH Austria 1919) si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Junggesellenwirtschaft. Dir.: Karl Ehmann, prod.: Louise Kolm [unconfirmed] (Wiener Kunstfilm-Industrie-GmbH Austria 1919) si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Stahl und Stein. Dir.: Hans Rhoden, Max Neufeld, prod.: Louise Kolm, Anton Kolm, Jakob Fleck (Wiener Kunstfilm-Industrie-GmbH Austria 1919) cas.: Max Neufeld, Eugen Neufeld, Gisa Gleis, si, b&w. Archive: [Filmarchiv Austria \[ATF\]](#).

Der Fluch der Vererbung. Dir.: Louis Neher, sc.: Raoul Roland Benda, prod.: Louise Kolm, Jakob Fleck, Anton Kolm (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Dora Kaiser, Hans Rhoden, Felix Norfolk, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Doktor Ruhland. Dir.: Max Neufeld, prod.: Louise Kolm, Jakob Fleck, Anton Kolm (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Liane Haid, Max Neufeld, Hans Rhoden, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Winterstürme. Dir.: Max Neufeld, sc.: Harry Sheff, prod.: Louise Kolm, Jakob Fleck, Anton Kolm (Wiener Kunstfilm-Industrie-GmbH Austria 1920) cas.: Dora Kaiser, Max Neufeld, Karl Ehmann, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

5. Louise Kolm-Fleck as Director/Co-Director

Die Tochter der Frau von Larsac. Dir.: Louise Fleck, Jakob Fleck, sc.: Hans Müller, cam.: Stefan Lorant, Ludwig Schaschek (Helios-Film GmbH Austria 1925) cas.: Tessy Harrison, Mary Mascotte, Anna Light, Eugen Neufeld, Fritz Hofbauer, Fred Louis Lerch, Renate Renée, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Liebelei. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1926) cas.: Henry Stuart, Evelyn Holt, Louis Lerch, si, b&w, 35mm. Archive: [BFI National Archive \[GBB\]](#).

Der Meineidbauer. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1926) cas.: Arthur Ranzenhofer, Eduard von Winterstein, Elisabeth Markus, Olaf Storm, si, b&w. Archive: [Cinémathèque Suisse \[CHL\]](#).

Wenn Menchen reif zur Liebe werden [Trailer]. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1927) Evelyn Holt, Henry Stuart, Sophie Pagay, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

Der Orlow. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1927) cas.: Ivan Petrovich, Vivian Gibson, Evi Eva, si, b&w, 35mm. Archive: [Centre National du Cinéma et de l'Image Animée \[FRB\]](#), [Cinémathèque de Toulouse \[FRT\]](#).

Ein Mädel aus dem Volke. Dir.: Jakob Fleck, Louise Fleck (Aafa-Film AG Germany 1927) cas.: Xenia Desni, Harry Liedtke, Livio Pavanelli, si, b&w, 35mm. Archive: [Cinémathèque de Toulouse](#)

[FRT].

Frauenarzt Dr. Schäfer. Dir.: Jakob Fleck, Louise Fleck, sc.: Jane Bess (Germany 1928) cas.: Leopold Kramer, Evelyn Holt, si, b&w. Archive: [Danske Filminstitut \[DKK\]](#).

Der Zarewitsch. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1928) cas.: Ivan Petrovich, Marietta Millner, Albert Steibrück, si, b&w. Archive: [Bundesarchiv-Filmarchiv \[DEB\]](#).

Die Jacht der Sieben Süden. Dir.: Jakob Fleck, Louise Fleck (Universum-Film AG Germany 1928) cas.: Brigitte Helm, Kurt Vespermann, John Stuart, si, b&w. Archive: [Gosfilmofond of Russia \[RUR\]](#).

Die Lustigen Vagabunden. Dir.: Jakob Fleck, Louise Fleck (Universum-Film AG Germany 1928), cas.: Truus van Aalten, Lotte Lorrington, Georg Alexander, si, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#), [Bundesarchiv-Filmarchiv \[DEB\]](#), [Gosfilmofond of Russia \[RUR\]](#).

Das Recht auf Liebe. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1929) cas.: Evelyn Holt, Igo Sym, Henry Stuart, si, b&w, 35mm. Archive: [Centre National du Cinéma et de l'Image Animée \[FRB\]](#), [Cinémathèque Régionale de Corse Casa di Lume \[FRP\]](#).

Mädchen am Kreuz. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1929) cas.: Evelyn Holt, si, b&w. Archive: [Centre National du Cinéma et de l'Image Animée \[FRB\]](#).

Der Leutnant Ihrer Majestät. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1929) cas.: Ivan Petrovich, Agnes Esterhazy, Alexander Murski, si, b&w. Archive: [Bundesarchiv-Filmarchiv \[DEB\]](#).

Die Warschauer Zitadelle. Dir.: Jakob Fleck, Louise Fleck (Hegewald-Film GmbH Germany 1930) cas.: Victor Vacani, La Jana, Ferdinand Hart, si, b&w. Archive: [Bundesarchiv-Filmarchiv \[DEB\]](#), [Deutsche Kinemathek \[DEK\]](#), [Centre National du Cinéma et de l'Image Animée \[FRB\]](#), [Cinémathèque de Toulouse \[FRT\]](#).

6. Louise Kolm-Fleck as Co-Director and Co-Screenwriter

Die Csikosbaroness. Dir.: Jakob Fleck, Louise Fleck, sc./adp.: Louise Fleck, Ida Jenbach, Hans H. Zerlett (Hegewald-Film Germany 1930) cas.: Gretl Theimer, Ernő Verebes, Paul Vincenti, Albert Paulig, b&w, 35mm. Archive: [Filmarchiv Austria \[ATF\]](#).

B. Filmography: Non-Extant Film Titles:

1. Louise Kolm-Fleck as Director/Co-Director and Co-Producer

Hofmanns Erzählungen, 1911; *Trilby*, 1912; *Der Unbekannte*, 1912; *Der Psychiater*/Das Proletarierherz, 1913; *Johann Strauss an der schönen blauen Donau*, 1913; *Svengali*/Der Hypotiseur, 1914; *Das Zauberlied*, 1914; *Der Traum eines österreichischen Reservisten*, 1915; *Der Meineidbauer*, 1915; *Das verhängnisvolle Rezept*/Das Rezept, 1916; *Armer Teufel*/Wenn

ew'ger Haß, 1916; *Sommeridylle*, 1916; *Die Landstreicher*, 1916; *Auf der Höhe*, 1916; *Die Tragödie auf Schloß Rottersheim*, 1916; *Lebenswogen/Lebens-und Liebeswogen*, 1917; *Der Verschwender* (1. Teil), 1917; *Der Verschwender* (2. Teil), 1917; *Die Schlange der Leidenschaft*, 1918; *Die Geisel der Menschheit*, 1918; *Im Schatten des Glücks*, 1919; *Das Geheimnis der alten Truhe*, 1919; *Nacht und Morgen*, 1923.

2. Louise Kolm-Fleck as Director/Co-Director

Der Pfarrer von Kirchfeld, 1926; *Das Fürstenkind*, 1927; *Der Bettelstudent*, 1927; *Der fröhliche Weinberg*, 1927; *Wenn Menchen reif zur Liebe werden*, 1927; *Die Geliebte seiner Hoheit*, 1928; *Die kleine Sklavin*, 1928; *Die schönste Frau von Paris*, 1928; *Der Fleck auf der Ehr'*, 1930.

3. Louise Kolm-Fleck as Producer/Co-Producer

Der Faschingszug in Ober St. Veit, 1910; *Der Trauerzug Sr. Exzellenz des Bürgermeisters*, 1910; *Frau Gertraud Namenlos*, 1913; *Das Reklamemädel*, 1919; *Das verhängnisvolle Geschenk*, 1919; *Der grosse Kuppler: Galeotto*, 1919; *Der Preisfilm*, 1919; *Die Liebes Ges. mbh*, 1919; *Drei Tage Freiheit*, 1919; *Griseldis*, 1919; *Maria Magdalena*, 1919; *Melchior, das Medium*, 1919; *Schnabelmann auf der Alm*, 1919; *Der anrühige Bräutigam*, 1920; *Der Teddybär*, 1920; *Die blonde Bestie*, 1920; *Dreizehn Ohrfeigen*, 1920; *Japanmädel*, 1920; *Los Nr. 111.111*, 1920; *Muschi*, 1920; *Wer das Kleine nicht ehrt*, 1920.

4. Louise Kolm-Fleck as Screenwriter/Co-Screenwriter and Co-Producer

Die Ahnfrau, 1910; *Von Stufe zu Stufe*, 1910; *Die Schwiegermutter*, 1910; *Volkssänger*, 1911; *Martha mit dem Hosenrock*, 1911 [screenwriting credit unconfirmed]; *Mutter! Tragödie eines Fabrikmädel*, 1911 [screenwriting credit unconfirmed]; *Das goldene Wiener Herz*, 1911 [screenwriting credit unconfirmed]; *Ein mißlungener Trick*, 1911; *Nur ein armer Knecht, Mutter*, 1911; *Der Dorftrottler*, 1911; *Der weibliche Detektiv/Liebe und Pflicht*, 1912 [screenwriting credit unconfirmed]; *Der ungeratene Sohn*, 1914; *Die Hochzeit von Valeni*, 1914.

5. Louise Kolm-Fleck as Director/Co-Director, Screenwriter/Co-Screenwriter, and Co-Producer

Die Glückspuppe, 1911; *Zweierlei Blut*, 1912; *Am Gänsehäufel*, 1912; *Unrecht gut gedeiht nicht/Unrecht Gut gedeihet nicht*, 1913; *Mutter Sorge*, 1915; *Mit Gott für Kaiser und Reich*, 1916; *Mir kommt keiner aus! / Die schwarze Hand*, 1917; *Der rote Prinz*, 1917; *Der Schandfleck*, 1917; *Don Cäsar, Graf von Irun / Don Cäsar von Irun*, 1918.

6. Louise Kolm-Fleck as Screenwriter

Frühlingserwachen, 1919.

Credit Report

This filmography is by no means exhaustive or definitive. In some cases, Louise's credit cannot be proven sufficiently and is noted in the filmography with [unconfirmed].

This filmography was compiled using Anton Thaller's 2002 filmography in *Das tägliche Brennen. Eine Geschichte des österreichischen Films von den Anfängen bis 1945*, with additional information from the FIAF Treasures database and Robert von Dassanowsky's 2004 *Senses of Cinema* article.

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